



**2016**  
**2017**







# CONTENTS

7 **EDITORIAL**

8 **THE MUSÉE DE L'ARMÉE**

The scientific policy  
The cultural policy and programme  
The museum in figures  
Mediation and visitor tools  
Chronology  
Exhibitions 2011-2016

24 **THE HÔTEL DES INVALIDES AND THE MUSEUM DEPARTMENTS**

The Hôtel des Invalides  
Ancient arms and armoury up to the reign of Louis XIII  
From Louis XIV to Napoleon III  
Around the Two World Wars, from 1871 to the Cold War  
Charles de Gaulle historial  
The extra ordinary cabinets

38 **2016-2017 PROGRAMME**

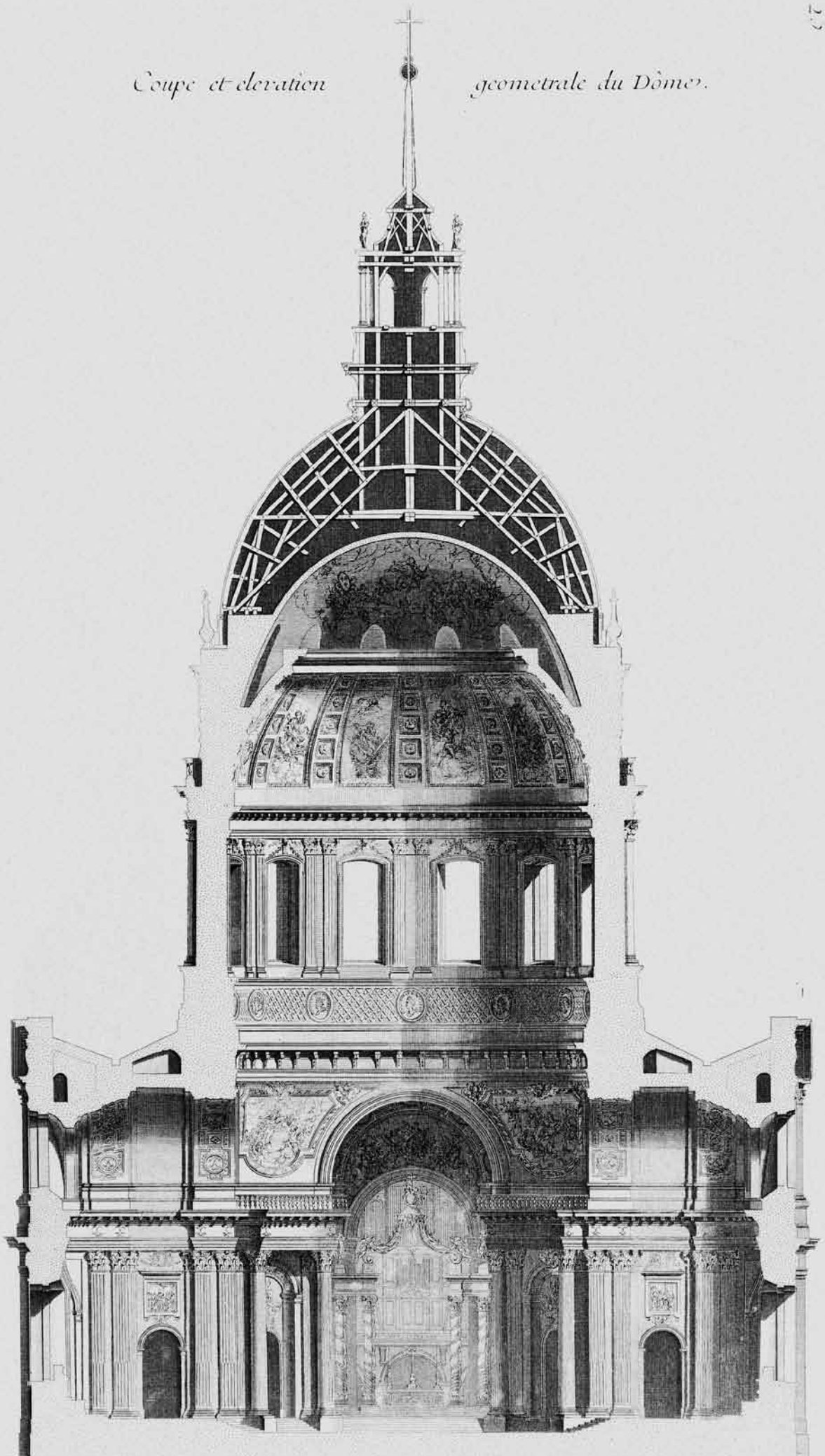
Exhibitions  
Documentary exhibitions and exhibition hosted outside  
Concerts and events

46 **SERVICES**

47 **PRACTICAL INFORMATION**

*Coupe et elevation*

*geometrale du Dôme.*



1 2 3 4 5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95 100

# EDITORIAL

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## HOW CAN ONE SPEAK ABOUT THIS 2016 – 2017 SEASON WITHOUT LOOKING BACK AT THE CONTEXT – FRENCH AND MORE WIDELY INTERNATIONAL – WHICH HAS AFFECTED THE ACTIVITY OF ALL THE MUSEUMS AND THEIR VISITORS OVER THE LAST 20 MONTHS?

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The number of visits to the Musée de l'Armée has certainly diminished and is still below normal, but our museum is now concerned more than any other by an unprecedented situation which requires the thinking and work of its research, conservation and mediation teams and to tell the truth, each one of us. The direction in which the nature, form and breadth of conflicts has been evolving since the end of the Cold War indeed raises the question of what, in a changing world, wars have become and their meaning and significance.

In other words our museum must, more than ever, enquire into its role and its missions and be able to redraw its standpoints. It is apposite in this regard that this autumn an exhibition is opening, entitled *Secret Wars*, whose theme was defined over three years ago and at that time judged to be particularly appropriate; now the facts speak for themselves. I sincerely hope that it finds its audience, gives a voice to their questions, answers some of them and helps them think about the testing times that we are experiencing; that it also heralds an era of useful and even necessary projects, I would venture to say.

Such is the tenor of the exhibition devoted to *La Marseillaise*, which this summer has animated the main courtyard of Les Invalides; the European heritage days devoted to citizenship which have drawn many people to the building, eager to learn and understand; the symposium on widowhood which will be held this autumn with the assistance of the Mnemosyne association, the University of Paris Ouest Nanterre La Défense and the CNRS; the exhibition next spring which, under the title *France - Germany 1870 - 1871. War, Commune, and memories*, will go back over a fundamental episode of French, Franco-German and European history and will explore the

sources and the lasting traces of it, hidden in the corners of our consciences and around the streets of our cities. This is also for the Musée de l'Armée, one of the issues of the centennial of the Great War, that it will endeavour to conclude by asking its visitors, in 2018, to reflect on the end of this unparalleled conflict: the sense of relief in our country but the beginning of a period of reconfiguration, tension and instability over a large part of the European continent.

As these few examples show, it is clear that the Musée de l'Armée intends to renew and reinvent itself to address, with its visitors, the doubts and questions of the day. It will do this by preparing the future and the rooms that it will soon be devoting to the history of colonisation and decolonisation but also to the most current issues; by developing its audience policy in favour of those of our fellow citizens for whom access to culture and knowledge is the most difficult; by ensuring its influence through loans to the projects of other museums in France and abroad and via a website that will widely disseminate its collections and its programme.

It will succeed by being, more than ever, a museum open to the world, to society as a whole and all-embracing, to all those – museums, archive centres, teachers, researchers, schools, universities, associations, foundations, companies, etc. – who, in our country and worldwide, are ready to forge links and exchanges with it. Whether they are yesterday's, today's or tomorrow's partners, I would like to wholeheartedly thank them.

**Christian Baptiste**

M-General

Director of the Musée de l'Armée

## THE MUSÉE DE L'ARMÉE

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The Musée de l'Armée is the custodian of one of the richest collections of military history in the world with nearly 500,000 items, from the Bronze Age to the 21<sup>st</sup> century. Occupying a special place in the heart of one of the most eminent of Parisian monuments, the Hôtel des Invalides, it offers a chronological and thematic visit, which attracts a large number of visitors: in 2015, it received over 1.4 million of them, which ranks it, as has been the case for several years, in 5<sup>th</sup> position of France's most visited museums.

The museum has a long, rich history, even longer than its official foundation date of 1905. Its origins go back to the Revolution and even further, to the weapons and armour collections of the Crown, which were kept for many years at the Royal Storehouse before being transferred to the Artillery Museum. It is now, and has been since its foundation, placed under the authority of the Ministry of Defence.

Its ambition is to bring to its visitors, both foreign and French, both adults and young people of school age, a better understanding of military history and more widely the history of our country. It therefore endeavours to recall its origins and the challenges that it has overcome, through its collections, through clear explanations to accompany the visit and the objects exposed, through various mediation tools incorporating new technologies and through a broad cultural programme which includes exhibitions, lectures, symposia, film screenings, concerts and events.

The museum's policy and its work are underscored by major themes and issues, which are reflected in the programmes it offers as well as in its publications and acquisitions and efforts to renew the displays of its permanent collection. The main themes, whose issues relate to both citizenship and history, are

- ▶ the role of the army in society, in peacetime and in wartime, plus the meaning and development of the relationship between them
- ▶ the effects of war and more generally armed conflict in all its forms, on the countries that are directly and indirectly involved: the political, economic, social and cultural consequences that affect all combatants and civil populations
- ▶ a focus on the people who become our allies or enemies for a day, a campaign or a war; a focus on their challenges during conflicts; their appearance and their faces; their culture and their perception of the combat.

To do so, the museum draws on the resources of many disciplines, such as geography, economics, anthropology, experimental sciences and the history of technology, but also art history, literature and cinema, and establishes many partnerships, in particular with the world of education and research, in France as in all the countries which take an interest in the subjects it addresses.





*Portrait of Napoleon I of France in his coronation costume* by Jean-Auguste-Dominique Ingres, 1806. The painting has reintegrated the permanent collections and has been installed in a new exhibition window offering better visibility  
© musée de l'Armée / Pascal Segrette

## THE SCIENTIFIC POLICY

The museum's collections guide the basis of its scientific policy: nearly 500,000 works, objects and documents, dating from the Bronze Age to today. Their study and their preservation form the basis of the museum's scientific reputation, the prerequisite for its loan and exhibition policy, which has developed significantly since the storage rooms were created and stocktaking commenced, making the objects more accessible, both virtually and physically.

### Acquisitions

The enrichment of the collections firstly aims to close any gaps and secondly to explore new fields, relating to the most recent periods as well as to the history of armed conflicts which is essential to gaining an understanding of them. It is now conducted against a three-faceted background: the preparation of the extension to the museum's permanent visit and themes; its membership of a network of university and heritage institutions with whom it endeavours to update and renew the vision of military history; and finally the staging of historical exhibitions that allow it to explore these prospects.

The volume of the collections already curated, and the extent of the fields covered by the museum requires a rigorous, selective approach to acquisitions, which are organised into several key areas

- ▶ items that demonstrate the physical environment and living conditions of the regular combatants as well as irregular forces
- ▶ objects whose history can be retraced and too the careers of their holders
- ▶ a selection of weapons and equipment that are representative of technological changes;
- ▶ building up sets of objects and documents relating to the history of colonial and decolonial wars from the 19<sup>th</sup> century to the 1960s
- ▶ items indicative of the development of equipment and challenges that were particular to the Cold War, to the so-called proxy wars and to the period following the fall of the Iron Curtain
- ▶ documentation of the participation of allies and adversaries of France in the wars in which it has been engaged
- ▶ the compilation of a reference collection of images of conflicts right up to the most recent times, with particular focus on the role of photography since the second half of the 19<sup>th</sup> century to the present day, as well as the diversity of their authors and the points of view that they highlight.

### Collections development

The Musée de l'Armée's acquisition policy reflects the projects that it has undertaken in recent years. The reflection which has now entered its operational phase, regarding the creation of rooms dedicated to the history of colonisation and decolonisation, has resulted in it acquiring military effects and weapons but also documents and objects related to the cultures of the former colonies. It is notable that the work undertaken in this field has attracted donations which come in addition to purchases made through private and public sales.

These periods, just like the most contemporary, are also covered by the efforts undertaken to complement the museum's very rich photographic resources. The purchase from the young photographer Edouard Elias of a set of photographs that he took in the Central African Republic in 2014, during a mission with the 2<sup>nd</sup> infantry regiment of the Foreign Legion, comes on the heels of the recent acquisition of works by Eric Bouvet and Philippe de Poulpiquet and then by Willy Rizzo. Another projects aims to document the history of the Hôtel des Invalides, its construction, the changes which it has undergone and its successive uses. It echoes the museum's publication policy which, after the publication in 2015 of the work regarding the building as a whole, launched a second, devoted to Saint-Louis cathedral and the church of the Dôme.

The purchase of the drawing by Charles Garnier, that recently came up for sale, which represents the *cella* of the crypt of the Dôme as it was in 1848, was therefore necessary, as too several sheets from the architects Visconti and Crépinet. The most important purchase made by the Musée de l'Armée in 2016 is, however, without doubt, that of the sword of the Directory of Lazare Carnot, a major figure of the Revolution, an officer, humanist, brilliant mathematician, reformer of the armies and organiser of the victory. Acquired as a donation in lieu of tax, this important object was immediately given a key place in the so-called "modern" rooms (see illustration p. 30).



Valérie André, helicopter pilot-doctor.  
Na San, Vietnam. 1952.  
© Willy Rizzo (1928-2013)  
Acquisition 2015

### Stocktaking and reserves

The ten-year stocktaking plan, launched by the Musée de l'Armée in 2009 has led to the description, photographing and computerisation of 200,000 objects, including nearly 15,000 held by other museums and heritage institutions in France and abroad. Undertaken systematically in the rooms and the reserves, it has also been the opportunity to carry out typological campaigns such as paintings, prints related to the Great War, musical instruments, edged weapons, breastplates, etc. This database is being used to enhance research, exhibition projects and the policy of enrichment of the collections.

Outside reserves occupy a surface area of 5,000 m<sup>2</sup> spread over five buildings fitted out and equipped for the various objects according to their nature and the materials that comprise them. Three workshops within the museum carry out the restoration, preventive conservation, basing and presentation of the textile collections and metal and leather objects.

## Loans

The links established, particularly since the end of the Athéna Renovation Plan, completed in 2009, with the network of museums and heritage institutions, in France and worldwide, relate not only to military museums but also fine-art museums, science and technology museums, history museums, social museums, archive centres, etc. as evidenced by the considerable increase in the number of loans made from various sources, opportunities for fruitful exchanges which highlight the multiple meanings that works and objects may hold in the most varied contexts.

One can thus mention, in the last few months, the loan of a Rajput sword (talwar) for the *Nanotechnologies: the invisible revolution* exhibition at the Museums of Civilisation in Quebec; the *Portrait of Napoleon I in his coronation costume* at the Prado in Madrid as part of the *Ingres* exhibition; many items related to American Independence and the figure of Lafayette at the Palace and Municipal Library of Versailles, as well as at the Maritime Museum



*Autoportrait dans la glace*, Julia Pirotte  
Piece restored to be lent to the Musée d'Orsay, for the exhibition *Qui a peur des femmes photographes?* in 2015.  
© musée de l'Armée-Dist. RMNGP/ Marie Bour

Departure of Jean-Auguste-Dominique Ingres' painting. The painting has been lent to the Prado museum, for the *Ingres* exhibition (2015).  
© musée de l'Armée / Pascal Segrette



and the Hôtel du Département of Le Puy-en-Velay; photographs for the exhibitions *Who is afraid of women photographers?* at the Orsay Museum and *Burden of Proof. The Construction of Visual Evidence* at the BAL in Paris and then in London, Turin and Rotterdam; several items for *Carambolages* at the Grand Palais; many works, including three painting by Justus van Egmont, Jean Tassel and A. Fr. van der Meulen for *The Great Condé. The rival of the Sun King?* at the Chantilly Domain.

Objects and works linked to the First World War have been requested both from Meaux by the Museum of the Great War and by the Service historique de la Défense at Vincennes and the Air and Space Museum as well as by the Swiss National Museum of Zurich for its exhibition *Dada Universal*. Finally, the Musée de l'Armée has contributed to the exhibition marking the reopening of the Museum of Mankind, to *Jacques Chirac, or the dialogue of cultures* at the Quai Branly Museum recently renamed, to the *Great Apes* exhibition and finally, organised by the Natural History Museum: evidence if it were needed, of the place of the military in contemporary anthropology.

Radiography of Vizir's head. The horse has been successfully restored and can be seen in its new exhibition window.  
© musée de l'Armée / Pascal Segrette



### Restoration of Vizir, the Emperor's last horse

Born 223 years ago, Vizir the only stuffed horse of Napoleon I suffered a lot during its life. When he was alive, he fought under the Emperor's saddle at the battles of Jena (1806) and Eylau (1807). At his death in 1826, he was emptied and his skin marked with the seal of the Emperor and hidden from royalist agents. Shipped to England in 1839, the skin was stuffed, before returning to France in 1868. For thirty years, the horse was stored in an attic of the Louvre, forgotten by all. In 1905, it entered the Musée de l'Armée, where for a long time it was displayed under poor conditions.

Exposed to excessive light and too low humidity, the skin, discoloured and repainted, in April 2016 had 43 cracks, as poorly restored in the 1960s. In May 2016, the Museum organised a crowdfunding operation intended to collect the necessary funds for his restoration and the

creation of a new sealed showcase, equipped with a system to regulate heat and humidity. The success was immediate: over 270 donors contributed a total of 26,000 euros. In June, the museum entrusted two restorers specialising in organic materials and taxidermy, Yveline Huguet and Jack Thiney, with the task of carrying out all the operations necessary for his long-lasting preservation and display to the public.

For over a month, they continually applied the treatment and radiographs needed to fill the cracks and tears, to remove the dust, to rehydrate and to recolour the skin, so as to restore Napoleon's most famous horse to his magnificence of the past.

## THE CULTURAL POLICY AND PROGRAMME

### Exhibitions

The exhibitions are at the heart of the museum's cultural policy, and involve many challenges, whether for large spring and autumn exhibitions or free-admission documentary exhibitions in the galleries of the main courtyard or occasional exhibitions organised outside the museum with and for partner institutions. Determining factors for the museum's reputation and attractiveness, they renew the interest of the public and the media for the museum and its collections, either by echoing a commemorative calendar, or by seizing topical or other issues that the permanent displays do not address or treat differently.

The diversity of these exhibitions expresses the very wide spectrum, both chronologically and thematically, covered by the museum, from the Middle Ages of *Knights & Bombards. From Agincourt to Marignan, 1415-1515* down to the decolonisation wars of Indochina and Algeria and the covert wars of the second half of the 20<sup>th</sup> century. It also illustrates the interdisciplinary research on which our knowledge of military events is based, whether this involves a morphological analysis of the Renaissance Mannerist style for *Under the sign of Mars. Armour of the Princes of Europe*; using anthropological approaches to explain the relationship between the army and civil society and the physical environment of soldiers in the Third Republic in *The soldier's equipment... In a pocket handkerchief* or the contribution of preventive archaeology in understanding 18<sup>th</sup> century fortifications, thanks to the support of INRAP in *Musketeers!*

Scientific and cultural partnerships are essential to organising them. In addition to regular loans from major French heritage institutions - the BNF (French National Library), the Musée du Louvre, the Palace of Versailles, the Centre Pompidou, the Defence Historical Department (SHD), the Diplomatic Archives, the National Archives etc., we must also emphasise the generosity of major foreign

institutions such as the National Gallery of Berlin, the Neue Pinakothek in Munich and the Rüstkammer in Dresden; the Kunsthistorisches Museum in Vienna; the National Gallery in London and the Royal Armouries in Leeds or more recently the Churchill Archives Centre in Cambridge; the Frick Collection and the Metropolitan Museum in New York; the Palazzo Pitti in Florence; the Hermitage Museum in Saint Petersburg and many other prestigious museums in Spain, Poland, Switzerland, Sweden, and so on.

Implemented since 2011, this exhibition policy has been very successful, as shown by the welcome the press and the media have reserved for it, as well as the increase in visits, which, in 2016 for *Napoleon in Saint Helena. His fight for His Story*, drew over 90,000 visitors.

Finally, the Musée de l'Armée is not able to fund these events on its own. The quality of its relationships with partners such as the Fondation Charles de Gaulle, the Fondation Napoléon, the First World War Centenary Mission, the INA and ECPAD is crucial, as is the support it receives from its sponsors: Bell & Ross, the Marck Group and its faithful, major partner CIC.

View of the exhibition *Napoleon in Saint Helena. His Fight for His Story*.  
© musée de l'Armée / Emilie Cambier



## Around the exhibitions

In order to ensure they attract a range of visitors with different cultural habits, the exhibitions are accompanied by cycles of lectures, symposia, concerts and film screenings and guided and fun tours. However, the topics of the seminars may also be determined by commemorative landmarks, advances in research or joint initiatives between the museum and university institutions; likewise the cinema programme may also have links to an independent film festival such as *The atomic screen: Cold War cinema* cycle in 2011.



Seminar organized during the documentary exhibition *100 ans de photographie aux armées*, 2015.  
© musée de l'Armée / Pierre-Luc Baron-Moreau

## Concerts

For over 20 years, music lovers have been offered a musical season by the museum which includes concerts held in Saint Louis cathedral, the Grand Salon or the Turenne room, with the support of its key partner, the CIC. With more than two thousand successful concerts to date, this season has hammered out a particular place on the Parisian scene. Large concerts of secular and sacred music, recitals and chamber music, cycles commemorating political and military events or echoing the temporary exhibitions, orchestral performances offered with the participation of leading international soloists accompanied by the best wind, symphonic and string military formations or small instrumental ensembles are included in the programme.

This programme now means that music lovers can also enjoy the music cabinet opened at the end of 2015, which traces the development of military music, from the Revolution to the Third Republic, through a selection of the most emblematic instruments, in particular wind and percussion, including those invented by Adolphe Sax. The museum's collections are supplemented by 30 instruments from the Music Museum (Cité de la musique – Philharmonie de Paris).

The Musée de l'Armée's musical season enjoys the support of the Ministry of Defence, the CIC and the Safran Foundation for Music. The Conservatoire national supérieur de musique et de danse de Paris, founded to train the upper echelons of military music, is its main artistic partner.

Concert in the cathedral Saint-Louis des Invalides.  
© musée de l'Armée / Pascal Segrette

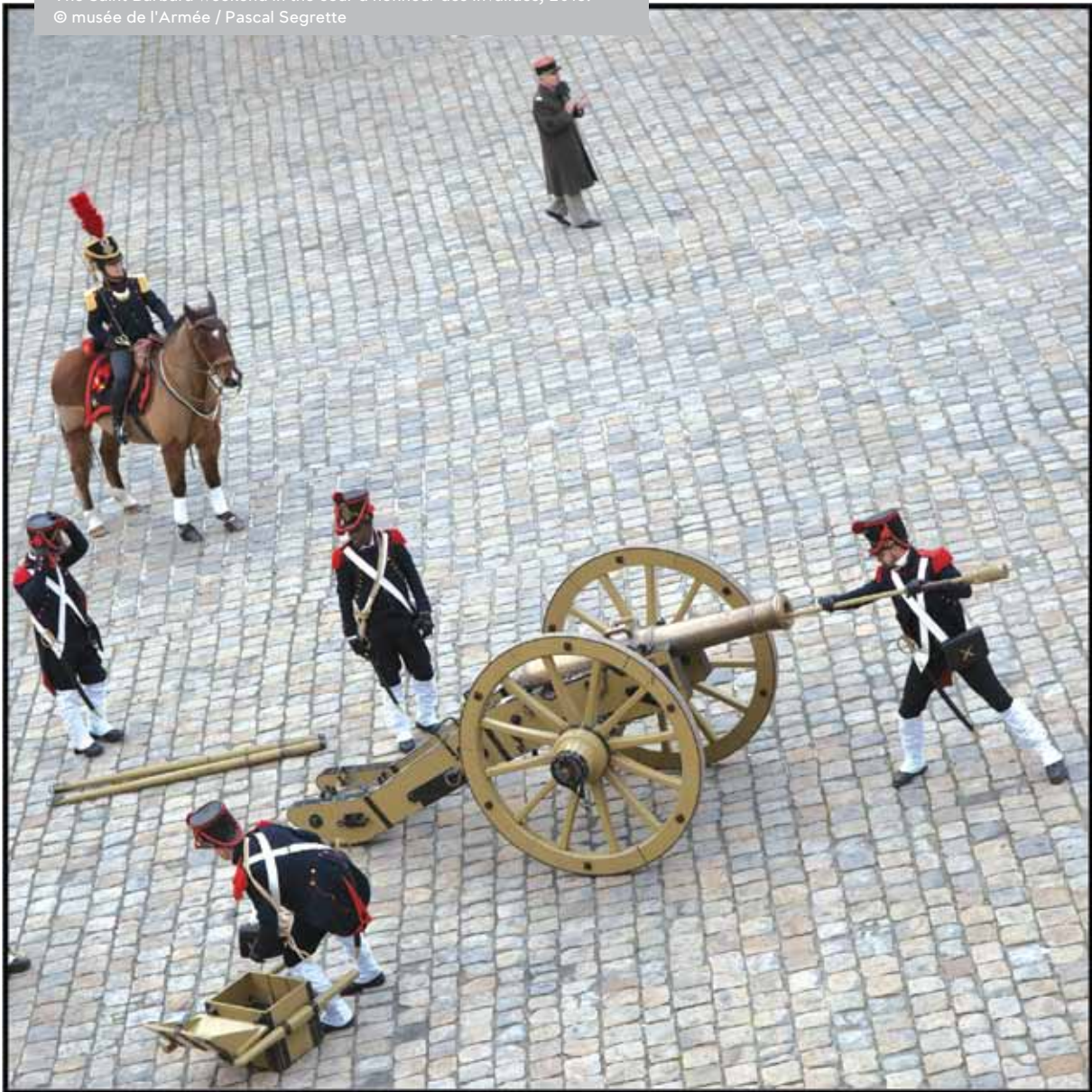


## Events

The life of the Musée de l'Armée is also punctuated by events aimed at the general public, using an approach to the collections and to military history in general that is targeted at families. Every year, the Saint Barbara weekend, the patron saint of artillerymen, is celebrated in December in partnership

with the Draguignan artillery college and its band. Ancient and contemporary pieces of artillery are exhibited and handled by artillerymen, with explanations from curators.

The Saint Barbara weekend in the cour d'honneur des Invalides, 2015.  
© musée de l'Armée / Pascal Segrette





On the occasion of the European Heritage Days, the museum is opening its doors wide and allowing visitors to discover areas usually closed to the public, as well as the behind the scenes of the museum, by regularly associating its partners, such as the ECPAD and the OPPIC.

Finally, the museum has for several years encouraged events that enliven the main courtyard of Les Invalides and is closely associated with them. This is the case of the Open-air Opera in September or the Nuit aux Invalides, a monumental video show, now shown to the public throughout the summer.

### From the Middle Ages to intergalactic space: collections of the Musée de l'Armée and pop culture

There are many ways of using the collections of a museum to good effect. Among them, it would be a pity to miss out on the opportunities offered by the contemporary popular culture scene, in particular that of film and audio-visual.

Therefore on the occasion of the release of the latest film to date of the famous *Star Wars* saga or the last season of the *Game of Thrones* series, the Musée de l'Armée presented the richness of its collections from a very innovative angle.

Indeed, inspired by in all but some minor details or even copied, its collections abound in effect with artefacts that recall very closely the helmet of Darth Vader, such as a Japanese jet black lacquered suit of armour. The armour of the guards of the Kingdom of the South, Dorne, evoke woven Indian armour. Finally, a court sword of the end of the 18<sup>th</sup> century, displayed in the rooms of the Ancien Department, looks just like that of the heroin Arya Stark. Just a few examples among many, offering bridges between history and current popular culture.



Knight in armour, at the entrance of the Ancien arms and armours rooms.  
© musée de l'Armée



Watch online the videos released for the latest *Game of Thrones* season.

## THE MUSEUM IN FIGURES



### 500,000 objects

- ▶ 25,000 deposited to 250 different custodians
- ▶ 10,350 stored on the site of Les Invalides, including 3,000 in the arsenal
- ▶ 200,000 objects recorded



### 29,200 sq m

- ▶ i.e. 32% of the Hôtel des Invalides site including 9,800 sq m of permanent exhibition space including 600 sq m of temporary exhibition space
- ▶ 5,000 sq m of off-site storage space



### 5th most visited museum in France

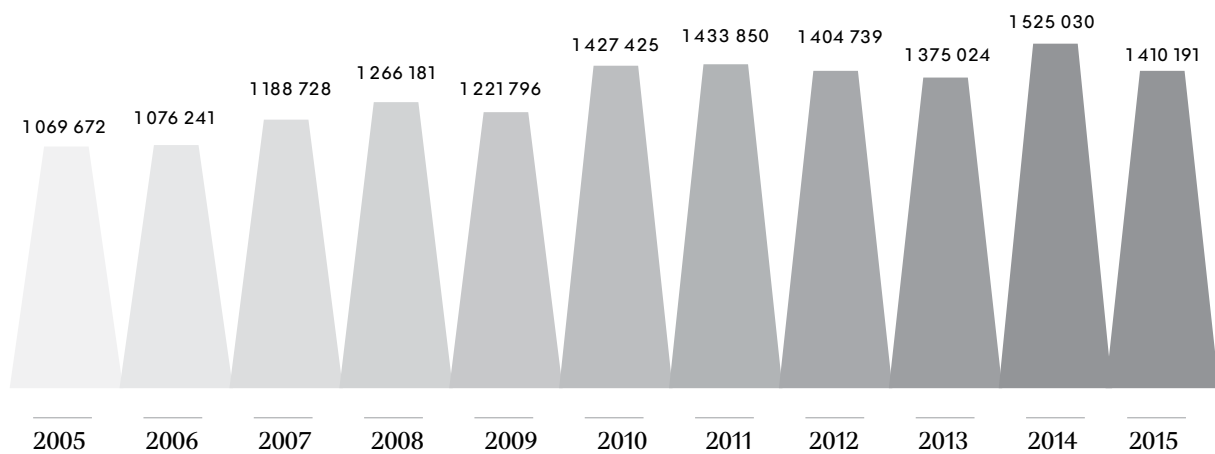
- ▶ 1,410,191 visitors in 2015 including 581 724 free-entry visitors
- ▶ 365,067 young people, 26% of visitors
- ▶ 93,835 visitors to temporary exhibitions
- ▶ 15,000 people attending the concerts



### 163 employees

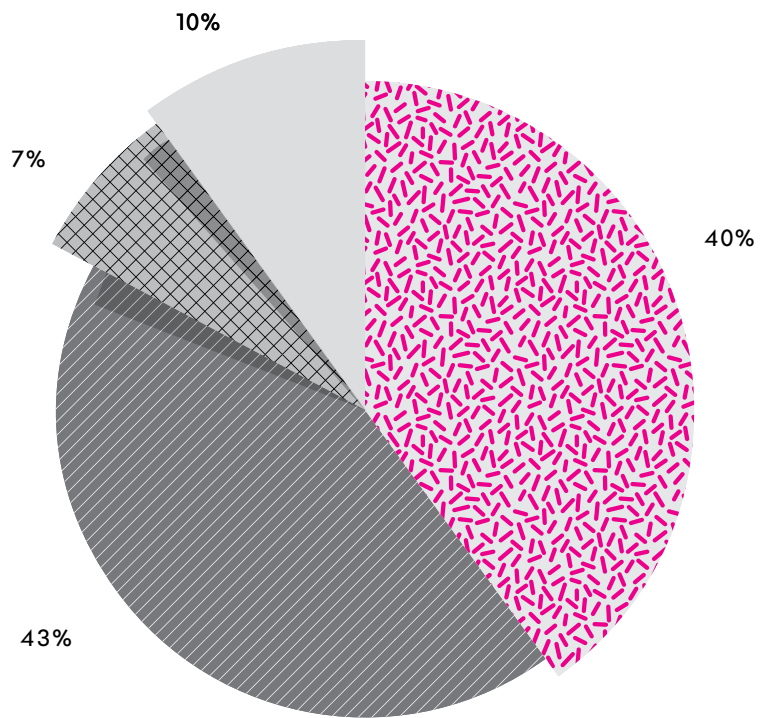
- ▶ 55% men
- ▶ 45% women
- ▶ 8% military personnel

## Visitors numbers




### 2015 budget: 17 M €

60%  
of self-financing



 Subsidies

 Tickets sales

 Venue hire

 Others (sponsorships, donation...)

## MEDIATION AND VISITOR TOOLS

The Musée de l'Armée attracted more than 365 000 young people under the age of 26 in 2015, 26% of its visitors. Their reception is one of the priorities of the museum's mediation policy, implemented by the Department of Historical Research, Educational Action and Outreach (DRHAPM), whose work benefits from many visit help tools specifically intended for these visitors.

The DRHAPM thus offers a wide range of visits and activities, for nursery schools through to university programmes, for the permanent displays and for the temporary exhibitions and events. These tours, designed and led by its tour guides, are mostly aimed at the French public. It also produces, with the support of the curators, easily downloadable documents for French and foreign young visitors, which make it easier for them to understand the permanent collections and temporary exhibitions,

The transmission of knowledge requires it to be continually updated, which is why the coordination role by the division in the area of scientific research and cultural outreach is so important. According to the circumstances and the topics, all these activities involve a number of educational, cultural or scientific partners: regional educational delegations in arts and culture, teacher training colleges (ESPE), the Écoles Normales Supérieures, the universities of Paris I, Paris IV and Paris X, the regional educational inspectorates, the Shoah Memorial, the National Institute of Preventive Archaeology Research (INRAP), etc.

### Multimedia displays of the permanent collections and exhibitions

► 170 fixed multimedia displays are to be found marking the itinerary of the visit of the permanent collections: archive films but also filmed reconstructions, animated and commented maps of battles and campaigns, interactive programs devoted to the key figures presented, to the weapons, uniforms and equipment, various animations... place the works and objects in their historical context. The Charles de Gaulle Historial, meanwhile, is an exclusively audiovisual and multimedia space with an audioguide that visitors can get at the welcome desk.

► Each exhibition is the opportunity to enrich this "library" of new displays which are for the most part accessible simultaneously on the event website, some of which are subsequently incorporated into the permanent chronological visit.

► Since early 2016, a multimedia program devoted to Foch's tomb is also available to visitors, telling the history of the decision to bury him under the Dôme des Invalides, the order given to the sculptor Paul Landowski and the iconographic design chosen.



School guided tour of the exhibition *Knights & Bombards*.  
© musée de l'Armée / Pascal Segrette



School guided tour of the exhibition *Knights & Bombards*.  
© musée de l'Armée / Pascal Segrette

## The visitor tools

- ▶ The augmented reality program, *Interactive Dôme*, launched at the end of 2015, allows visitors to discover the church of the Dôme through multiple 3D models, animations and 360° panoramic views. It is available on mini iPad tablets in French, English, Spanish and Chinese.
- ▶ A multimedia guide has offered visitors chronological itineraries since 2011 but also cross-cutting thematic ones, relating the history of the building to the collections. Five visiting paths are proposed to young audience, allowing to go through all the collections, in French and English..

## The Website and the Museum Application

The following contents are available

- ▶ collections blog
- ▶ educational folders and worksheets for young visitors
- ▶ a dedicated website for each temporary exhibition, with game-leaflets in French and English, archived and viewable after the exhibition has finished

## The museum online

- @ 864 476 visits in 2015
- f + 12 000 fans
- 🐦 + 6000 followers

## Recent publications

- ▶ *The Official Guide to the Invalides and the Musée de l'Armée*, published jointly with Artlys in 2015, is available in French, English, Spanish and Russian.
- ▶ *L'Hôtel des Invalides*, a reference book co-published by the Ministry of Defence – DMPA, Éditions de l'Esplanade and the Musée de l'Armée in 2016: This publication, the scientific supervision of which was entrusted to Professor Alexandre Gady and coordination provided by Boris Bouget, brings together contributions which take into account the most recent research. Richly illustrated with prints, most of which have never been published before, it is the first work of this kind since the publication of *Les Invalides. Trois siècles d'histoire (Three centuries of history)* in 1974.
- ▶ The exhibitions are systematically accompanied by a publication: a scientific catalogue for heritage exhibitions, a leaflet or report in the *Society of Friends of the Musée de l'Armée (SAMA) magazine* for documentary events.

## CHRONOLOGY

1793

Edme Régnier puts together in a room of the Couvent des Feuillants the first collections of ancient arms of which he becomes the custodian in December 1797

1811

The collection of weapons in the former convent of Saint-Thomas d'Aquin in Paris became the "Imperial Artillery Museum"

1871

The collections of the Artillery Museum were transferred to Les Invalides, including the Royal weapons, formerly kept in the Royal Storehouse

1896

Opening of the Historical Army Museum in Les Invalides, opposite the Artillery Museum

1905

Creation of the Musée de l'Armée, a merger of the Artillery Museum and the Historical Army Museum

1911

General Niox, Director of the Musée de l'Armée since 1905, also became Director of the Institution des Invalides

1915

Exhibition, on the Musée de l'Armée's initiative, of trophies seized from the enemy and souvenirs of the Great War in the "trophy room" (now the Grand Salon) and the main courtyard of the Invalides

1931

The museum became a public institution reporting to the "Chief of Staff of the Army"

1940

The occupying Germans took over 2,000 objects from the collections, which mainly went to Berlin, Munich, Dresden and Vienna

1947

Following the recovery mission led by General Blanc, Assistant Director of the Musée de l'Armée, a major exhibition celebrated the return of nearly all the pieces removed in 1940

1951

The management of the Musée de l'Armée and that of the Institution des Invalides became separate

1964

Acquisition of the collection of armour and weapons from the industrial magnate Georges Pauilhac

1968

Decree defining the missions of the Musée de l'Armée, "placed under the supervision of the Minister of the Army"

1987

Refurbishment of the Arsenal gallery, storeroom visible from the ancient department

1994

Approval by the Minister of Defence of the Athena plan to modernise the Musée de l'Armée, allowing the museum to be transformed into a major French military history museum

2003

Outsourcing of the Musée de l'Armée storeroom

2008

Inauguration of the Charles De Gaulle historical

2010

Completion of renovation of the visitor spaces for the permanent chronological itinerary, started in 2000

2015

Opening of the Extraordinary Cabinets

## EXHIBITIONS 2011-2016

2011

***Under the sign of Mars. Armour of the Princes of Europe***

16 March - 26 June

Documentary exhibitions

***Free French figures***

July - August

***Overseas combatants***

8 July - 9 August

As part of the Year of Overseas Departments

2011-2012

***Napoleon III and Italy, birth of a nation***

(1848-1870)

19 October - 15 January. To mark the 150<sup>th</sup> anniversary of Italian unification.

***Algeria, 1830-1962.***

***With Jacques Ferrandez***

16 May - 29 July

Documentary exhibitions



***Long live free drawing! De Gaulle in caricatures***  
1 August  
18 October

***1689-2011. The Irish and France. Three centuries of military relations***

12 February - 29 April

2012-2013

***The soldier's equipment... in a pocket handkerchief***

26 October - 13 January

***Napoleon and Europe***

27 March - 14 July

► External exhibitions

***History of weapons, from the Bronze Age to the atomic era***

6 July - 3 November

At the Château Royal de Blois

Documentary exhibitions

***Death in Vilnius, the tomb of Napoleon's Great Army***

27 March - 14 July

***History of weapons, from the Bronze Age to the atomic era***

23 July - 11 October

2013-2014

***Indochina. Land and people 1856-1956***

16 October - 26 January

As part of the France-Vietnam Year - Nam Viet Nam Phap.

***Musketeers!***

2 April - 14 July

External exhibitions

***The Great War through the eyes of French artists***

February 2014 - March 2015

At the Museum of the 22nd Royal Regiment, Quebec - Canada. As part of the Great War centenary.

Documentary exhibitions

***1943: the liberation of Corsica***

4 September - 15 January

As part of the 70<sup>th</sup> anniversary of the Liberation of 1943.

Produced by the Fondation

Charles de Gaulle with the

support of the Musée de

l'Armée

***Soldiers and sport.***

***An army of champions?***

4 February - 21 September

***Les Invalides***

***in the Great War***

16 July - 12 October

As part of the Great War centenary.

2014-2015

***View from the front.***

***Representing the Great War***

15 October - 25 January

As part of the Great War centenary. Co-produced with the BDIC.

***Churchill - de Gaulle***

10 April - 26 July

As part of the 50<sup>th</sup> anniversary of the death of Sir Winston Churchill and the 70<sup>th</sup> anniversary of the Liberation and the defeat of Nazism. Co-produced with the Fondation Charles de Gaulle.

External exhibitions

***Unknown soldiers***

November 2014 - 2018

At the Arc de Triomphe, Paris.

Co-produced with the Centre des Monuments Nationaux. As part of the Great War centenary.

Documentary exhibitions

***100 years of army photographers***

10 February - 6 April

Co-produced with ECPAD

***In honour and through victory***

4 February - 21 September

Co-produced with the Musée de l'Ordre de la Libération

2015-2016

***Knights & Bombards. From Agincourt to Marignano, 1415-1515***

7 October - 24 January

As part of the Year of Francis I.

***Napoleon in Saint Helena. His fight for his Story***

6 April - 24 July

Documentary exhibitions

***The hyperbattle of Verdun***

26 January - 4 April

As part of the Great War centenary

***Rouget de Lisle***

***and the Marseillaise***

25 July - 7 October

As part of the 180<sup>th</sup> anniversary of Rouget de Lisle's death



North façade of the Invalides  
© musée de l'Armée / Anne-Sylvaine Marre-Noël

# THE HÔTEL DES INVALIDES AND THE MUSEUM DEPARTMENTS

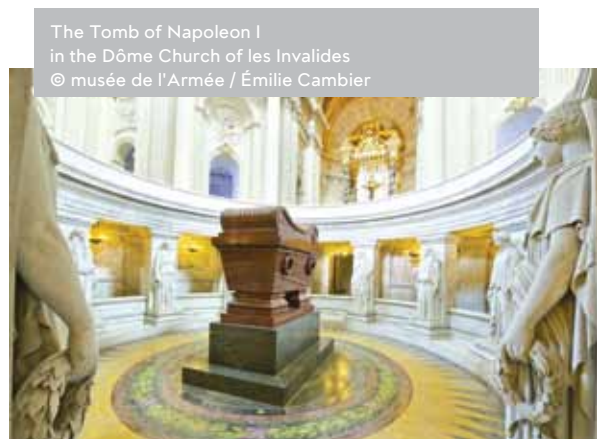
## THE HÔTEL DES INVALIDES

The Hôtel National des Invalides welcomes around four million visitors each year, making it one of the most popular monuments in the capital. The Musée de l'Armée is the beneficiary of a third of its spaces, or nearly 30 000 m<sup>2</sup>, in which it deploys its collections and presents its cultural programme.

Admission is free to some of these areas. This is the case of the galleries of the main courtyard, on the ground floor and on the first floor and also the former veterans' church, now Saint-Louis cathedral, seat of the bishop of the armed forces.

Visitors with a ticket to the Musée de l'Armée have access to the various departments and rooms of the museum, as well as to the church of the Dôme, which in particular houses the tomb of Napoleon I<sup>st</sup> erected in 1861. As the "keeper of the Emperor's tomb", the museum director holds the keys. In addition, admission to the museums of the Order of the Liberation and Relief Models, not managed by the Musée de l'Armée, is also included with this ticket.

Finally, some parts of the monument can only be seen on guided tours, for concert-goers, or on special occasions, such as the European Heritage Days. This is true for the Grand Salon, the Turenne room, Salons du Quesnoy and the historical office of the Invalides governors as well as, under the cathedral, the governors' vault.



The Tomb of Napoleon I  
in the Dôme Church of les Invalides  
© musée de l'Armée / Émilie Cambier



Bureau historique  
© musée de l'Armée





The cour d'honneur des Invalides  
© musée de l'Armée / Émilie Cambier

## Visit itinerary

Visitors who enter the Invalides from the esplanade, via the north entrance, are welcomed by the “triumphal battery” of bronze cannons mounted on gun carriages, just above the parapet overlooking the moat. Most of these are European or Oriental items seized from the enemy during campaigns from the 17<sup>th</sup> to the 19<sup>th</sup> century.

Further on is the monumental façade designed by the architect Libéral Bruant, the roof punctuated by dormer windows decorated with trophies of armour, a reminder of the victories of Louis XIV who laid the foundation stone in 1671. The King is represented on horseback like a Roman emperor, surrounded by the allegories of prudence and justice, in a group by Guillaume Coustou and placed in the centre of the architectural composition.

In the main courtyard, which is just as monumental but also plainer in design, is the Musée de l'Armée's exceptional collection of classic French cannons, most decorated with the sun, Louis XIV's emblem, echoing the sculpted groups of horses trampling on captive soldiers on the four corners of the building, and the 60 dormer windows decorated with trophies. Under the central arcade of the south gallery, just above the entrance of Saint-Louis cathedral, stands the statue of Napoleon I, loaned by the Centre National des Arts Plastiques. The work of Charles Emile Seurre, who designed it for the top of the Colonne Vendôme in 1833, before it was removed in 1863 and then transferred to Les Invalides in 1911, has been recently restored.

Canons of the cour d'honneur des Invalides  
© musée de l'Armée



The cathedral Saint-Louis  
© musée de l'Armée





Marble mosaic on the floor of the Dôme church.  
© Paris, Musée de l'Armée / Caroline Rose



Marshal Foch's tomb.  
© Paris, Musée de l'Armée / Caroline Rose

Saint-Louis cathedral, formerly referred to as the veterans' church, can also be reached from the main courtyard. Designed by Jules Hardouin-Mansart, remarkable for its simplicity and the purity of its stereotomy, it has an impressive long nave, containing nine bays and no transept, covered with a barrel vault. The organ case, recently restored, was produced between 1679 and 1687 by Germain Pilon, joiner of the King's Buildings by appointment. A hundred emblems taken from the enemy, marking the history of the French armies from 1805 to the 20<sup>th</sup> century, are presented here. Witnesses of a centuries-old tradition, these trophies were hung from below the arched ceiling of Notre Dame cathedral in Paris until the Revolution; those which escaped destruction were transferred to Les Invalides after 1793.

The four former veterans' mess rooms, located on the ground floor and which all lead out onto the main courtyard, are decorated with murals painted in the late 1670s, in particular by Joseph Parrocel and Jacques Friquet de Vauroze, which retrace the battles of the Dutch War and constitute one of the largest painted decors of the 17<sup>th</sup> century still preserved in the capital. Three of them are accessible as part of the visit of the Ancient and Modern Departments.

To the south of Les Invalides, facing what is now place Vauban, is the church of the Dôme, the masterpiece of Hardouin-Mansart, whose construction was only completed in 1706. Remarkable for its streamlined proportions, for a long time its dome was the tallest building in Paris. Inside, visitors will be struck by the marble floor and the sumptuous painted and sculpted décor. It has become so famous since Napoleon's tomb was completed in 1861, that the tombs of Turenne and Vauban are often forgotten, placed in the two middle chapels in 1800 and 1807 respectively at the behest of the First Consul who then became Emperor. The funerary monuments of his brothers Jérôme and Joseph, and his companions Bertrand and Duroc, lend a strong Napoleonic tone to this "military Pantheon". However, the Republic continued this tradition by building a tomb for Marshal Foch, which was completed in 1937 by Paul Landowski, followed by that of Marshal Lyautey, commissioned in 1961 by General de Gaulle from the architect Albert Laprade.

The cour d'honneur during the Nuit aux Invalides.  
© Paris, musée de l'Armée / Christophe Chavan



### The main courtyard, a unique place of memory and a living space

The Hôtel National des Invalides hosts official ceremonies such as Presidential ceremonial parades and ceremonies organised in honour of foreign dignitaries or tributes to soldiers killed in foreign campaigns. These solemn circumstances, as well as the national tribute rendered in November 2015 to the victims of the terrorist attacks, give all its meaning to this place which is emblematic of the Republic and its army.

But the main courtyard also hosts cultural and festive events, such as the festival of Saint Barbara, the patron saint of artillerymen, the Open-air Opera festival and the Nuit aux Invalides which both showcases the building and tells its story.

The restoration of its facades, begun in 2012, is renewing all its splendour. This project, which is managed by the Head Architect of Historical Monuments, forms part of the agreement between the Ministries of Culture and Defence, and is overseen by OPPIC (the cultural heritage and real estate projects agency).

## ANCIENT ARMS AND ARMOUR UP TO THE REIGN OF LOUIS XIII

The heir to the former Artillery museum, created at the time of the French Revolution from the royal and princely collections of weapons and armour confiscated by the new Republic, the Army Museum's ancient department has some pieces that are highly representative of the developments in military equipment from Antiquity up to the death of Louis XIII.

The prestigious centrepiece of this collection is naturally the display of weapons of the Kings of France, formerly housed in the Royal Storehouse, which houses the armour of French Kings from François I to Louis XIV, and part of the fabulous collection of high-quality arquebuses belonging to Louis XIII. The collection also features Turkish, Indian and even Japanese weapons and armour given as diplomatic gifts to the French Court.

The diversity and breadth of the Army's Museum's ancient collections offers an illustration, not only of the history of military practices, but also the pursuits of aristocrats, such as hunting, jousting and tournaments, not to mention the excellence of the great European armoury and arquebuse workshops in the 16<sup>th</sup> and 17<sup>th</sup> centuries, and more unexpected sections such as life in the Middle Ages and the Renaissance - men's fashion, justice, royal funerals, the decorative arts etc.

### Military parade costume of the Emperor Ch'ien-Lung

The emperor Ch'ien-Lung (1735-1796) wore this "war costume" at grandiose military parades held in the courtyard of the imperial residence. It demonstrates the contribution of the Manchu equestrian tradition, from the steppes, to the Chinese civilisation properly speaking. Metal sheets are attached inside the embroidered silk fabric; the yellow colour of the silk, reserved for the emperor, along with the dragons with five claws in gold filigree decorating the pauldrons, confirm that this armour belonged to Ch'ien-Lung, who is represented wearing similar equipment in an equestrian portrait in the Forbidden City, painted by Father Castiglione in 1758.

*Circa 1758  
China  
Silk, gold, iron, fur*

### "Griffin" Burgonet helmet

This helmet is undoubtedly the last surviving element, along with an armllet kept at the Bargello museum in Florence, of a ceremonial armour made for the Medici family in around 1540-1545.

The burnished and gilded repoussé metal plate represents a dragon's head topped with a ridged crest and a wide-open mouth completed by a bavière featuring a grotesque mask, a theme that is evidence of the appeal of expressionism and fantasy to the Mannerist style.

*circa 1540-1545  
Milanese work  
Armoury of the Château de Chantilly until 1793*

### Sword of a Constable of France

The "sword of France" is the weapon that the king gave to his constable during the investiture which gave him the command of the royal armies.

The guard has retained the archaic construction of medieval swords and the fleurs de lys engraved and gilded on the pommel, the quillons and the blade are directed toward the tip in accordance with the ceremonial use of this weapon, borne "blade high and bare" before the king. The leather scabbard with fleur de lys has been preserved. This weapon from the arms cabinet of Chantilly perhaps belonged to Anne de Montmorency, who received the position of Constable of France in 1538.

*Circa 1500  
France  
Engraved and gilded wrought iron, brass wood, textile and leather*



The museum itinerary inaugurated in 2005 features two stand-out moments

► the two ancient refectories decorated in wall paintings, completed shortly after the Invalides was built in 1675, which represent the conquests of Louis XIV during the Dutch War. Now known as the Royal Room and the Europe Room, they bring together, in a monumental setting, works from the most prestigious artists in France and the whole continent, produced for illustrious patrons

► the arsenal, an exceptional storeroom containing a huge amount of armour and bladed weapons, in a display inspired by the royal, princely and municipal arsenals of the Renaissance and the 17<sup>th</sup> century. A few remarkable cannons are placed at intervals in the gallery that runs alongside it, offering a brief and cogent history of artillery from the mid-15<sup>th</sup> century to the late 16<sup>th</sup> century.

Despite the exceptional rarity of the pieces that can become part of this collection, the Department of Ancient Pieces has continued to enrich its range, recently acquiring a Viking sword, equestrian armour, as well as paintings by Jean Tassel, Laurent de La Hyre and Marin Le Bourgeois, which help describe the political context in which some of these weapons were used.

These world-renowned collections very often elicit requests for loans to temporary exhibition, both in France and abroad, and also form the foundation for the Army Museum's temporary exhibitions, as illustrated by *Under the Sign of Mars. Armour of the Princes of Europe, Musketeers!* and *Knights & Bombards. From Agincourt to Marignano 1415-1515* (2015), or the exhibition *History of Weapons* in 2013 at the Château Royal de Blois.

**Young King Louis XIII  
Crowned by Victory.  
Workshop of Peter Paul Rubens (?)**

Many portraits of King Louis XIII in the armor come with accessories that emphasize the king's taste for weapons and his enthusiasm for military matters.

However, this full-length portrait on loan by the Royal Armouries Museum, Leeds, offers a spectacular dimension of war that takes on a more dominant role. The King's face makes it possible to date the painting around 1622-1625, after the consecutive victories of the French Royal Army against the troops of the Queen mother's party at the Battle of Ponts-de-Cé (Angers) and the Sieges of Saint-Jean d'Angely and Royan (May 1622) against the Protestants who had revolted against royal authority. The sculptural winged Victory crowning the king and the trophies on which he is seated strongly suggest the numerous paintings painted by Peter Paul Rubens for the Medici Gallery of the Luxembourg Palace that can be viewed in the Louvre Museum. The composition of this single piece seems to be an ironic reflection to the ambitious gallery commissioned by Marie de Medici, to remind us of the military defeat inflicted to her by the young king.

*Circa.1620-1625*

*Oil on canvas*

*Loan from The Royal Armouries Museum (Leeds)*



**Culverin bearing  
the emblems of Francis I**

In the 16<sup>th</sup> century, the term coulevrin was used to describe a small bronze cannon approximately 80mm in diameter. It is a relatively light field gun, approximately 600 kilos, used on battle fields. The decoration of this gun is limited to the presence of the personal emblem of the king, Francis I, a crowned salamander accompanied by the motto "NUSTRICO ET EXTINGO" (I feed [the fire] and I extinguish it). At the rear of the gun, the firing hole, or "light", is surrounded by the letter "G", the initial of the foundryman Simon Gaidon, active in Marseille in 1526.

*Bronze*

*Weight: 617 kg. ; Length: 2.95m;  
Width: 0.35m*



**Roman-style breastplate**

The second quarter of the sixteenth century witnessed the emergence of a new fashion of armor design based on the forms and ornament found in classical art: embossed in high relief, richly gilt, and damascened in gold and silver, these lavish parade armors all'antica were worn by Renaissance kings and captains who wished arraying themselves like the heroes of ancient Roman history and mythology. Formed of a single plate, this anatomically breastplate is masterfully modeled with a heroic musculature. The neck and arms openings are emphasized by flat bands, which today are dark and were originally entirely gilt. The rest of the surface, now brightly polished, may have been blued or blackened.

*Circa.1545-50*

*Milan*

*Steel and gold*



## FROM LOUIS XIV TO NAPOLEON III

It was in 1896 that the Historical Army Museum opened in Les Invalides, opposite the Artillery Museum, its collections donated by prestigious families and passionate collectors. An initiative by the Société de la Sabretache, under the supervision of the battle painters Jules-Ernest Meissonier and Édouard Detaille, it displayed the military history of France in a manner as spectacular as it was erudite, and established the foundation for the Modern Department, which covers the period from the start of Louis XIV's reign to 1871.

The first sequence of the itinerary, inaugurated in 2010, is dedicated to the Ancien Régime. It presents the undertakings of Turenne, Vauban and Louvois, who turned the army into a tool designed exclusively to serve the glory of Louis XIV and France. Rationalisation, clarification and simplification were deployed so that by the late 18<sup>th</sup> century, France had one of the best armies in Europe. Joining the memories of the kings, ministers and major military leaders of the 17<sup>th</sup> and 18<sup>th</sup> centuries are extremely rare pieces, as well as didactic audiovisual and multimedia presentations that bring out the issues around which conflict erupted, the conceptions of strategic thinkers, the army's structuring principles, as well as the technological advances and everyday lives of soldiers.

The section devoted to the next period, from 1789 to 1815, shows the transformations of this formidable tool, which changed from serving the King to serving the nation, under the control of the leaders of the Revolution (Kléber, Desaix, Jourdan, etc.), the Consulate and then the Empire. Central to the itinerary is the period of the First Empire Wars, the exhibit clearly illustrating how, in this conception of the armies, war was both a crucial structuring component for the dynamics of the Napoleonic State, and the very cause of its downfall.

### Oriental style costume of the Duc de Nemours

Prince Louis Charles Philippe Raphel d'Orléans (1814-1896), Duc de Nemours, was the second son of the King Louis-Philippe. During the conquest of Algeria, he served valiantly in the second siege of the city of Constantine which fell on the 13 October 1837. This extremely elegant costume was worn by the Duc de Nemours during this campaign. As with the uniforms of some units, it reflects the adoption by the victors of "oriental" garments.

Circa 1836-1837  
France  
Textile



### Model of a cannon offered by the Parliament of Franche-Comté to Louis XIV

Very richly decorated, this artillery model, consisting of a carved and gilded bronze cannon on a wooden gun carriage, was given to Louis XIV in 1676 to assure him of the allegiance of a province that had until then been Spanish. Laurent Ballard, the foundryman of this weapon, produced a real tribute to the king by displaying on the different parts of the cannon the most glorious episodes of the conquest: to the rear of the cannon, two reliefs show the sieges of the cities of Dole and Besançon, whereas, on the barrel, a representation of the king in the classical style, surmounted by trophies of weapons, emphasises the power of the monarch.

1876  
Gilded bronze and wood  
1/4 scale; L: 1.26m; W: 0.56m



### Sword of the Directory of Lazare-Nicolas-Marguerite Carnot (1753-1823)

This type of weapon was worn by the thirteen "directors", members of the Government of the First Republic during the period of the Directory (26 October 1795 – 9 November 1799). Of the seven swords currently known about, that of Carnot was one of the last two to be owned privately. Acquired as a donation in lieu of tax by the museum in 2015, it is displayed among the revolutionary collections in which it occupies a relevant place. It highlights the way in which the values and the identity of the nation were defined. Weapons as much as symbols, swords, highly appreciated during the Revolution, embody the ideals of the young Republic. Carnot's role was critical both politically and militarily: he formed the army which went on to conquer Europe under the leadership of General Bonaparte. Carnot fostered the ascent of this young, talented Corsican, playing the role of mentor, until opposing himself to Consulate for life, and then to the Empire.

Circa 1795  
Gold, golden brass, iron  
Acquisition 2016



The prestigious records of the Napoleon I, his Marshals (Berthier, Davout, Lannes, Masséna, Murat etc.), the detail of the units and combats in which they took part are situated in their historical context. Alongside this, the material traces of how soldiers went to war offer a reminder that these are indeed harsh, bloody conflicts.

The final section is dedicated to the Royal, Imperial and Republican Armies over the course of the 19<sup>th</sup> century, as the Army and Nation little by little melded into one. Technological progress meant that railways could transport troops quicker, over greater distances. Modern guns allowed soldiers to shoot lying down, and incredibly precise artillery machines emerged. The nation became involved in ever more distant, deadly conflicts, which also contributed to re-shaping its attitude to war. The itinerary finishes with the end of the Second Empire, national defence and the Paris Commune, and leads into the new century.

The extreme rarity of these pieces, which conjure up images of the Armies under the Ancien Régime, during the Revolution and in the Empire, did not deter the Museum in its desire to enhance its collections for the period, as demonstrated by its most recent acquisitions: *The Battle of Seneffe*, a painting by A. F. Van der Meulen; a demi-citadelle rifle (circa 1680); the Director's Sword held by Lazare Carnot; the ceremonial wear of Marshall Ney, purchased with the cooperation of the French National Heritage Fund... The pieces have been integrated into the multimedia presentations in the rooms, which clearly set out the historical context, strategies, techniques, uniforms and equipment of the day. The collections are also given a prime place in the Museum's exhibits, including *Napoleon and Europe, Musketeers!* or, more recently, *Napoleon in Sainte Helena. His Fight for His Story.*

***The Battle of Seneffe,*  
Adam-François van der Meulen**

Adam-François van der Meulen (1632-1690), joined the court of Louis XIV in 1662. A master of the art of portraying battles, he painted many episodes of The Dutch War (1672-1678). In this work, he composes a war landscape bringing together in the foreground the Grand Condé and perhaps his son, the actual fighting in the middle ground and the stronghold under siege in the background. On 11 August 1674, at Seneffe, the French army of 45,000 men commanded by the Prince of Condé faced the 60,000 men of the allied army led by William of Orange. After ten hours of combat, both armies withdrew, leaving on the battlefield over 25,000 dead. The French army imposed itself as the leading military power on the continent, but it had to deal with the determination of its opponents (Netherlands, Holy Roman Empire, Spain, Brandenburg, Denmark). On display among the permanent collections, this work echoes the murals by Joseph Parrocel and Jacques-Antoine Friquet de Vauroze in the mess rooms of Les Invalides, as well as the paintings of Jean Tassel and Justus van Egmont, both hung in the rooms of the museum.

Circa 1874  
Oil on canvas  
1.17x1.48 m  
Acquisition 2014



**Dog collar**

This impressive dog collar bears the engraved words "I belong to mr the baron of Helldorff/rue du Jardinnet/captain of the Royal Almand Cavalry". The presence of Maurice von Helldorff as an officer of the Royal-Allemand regiment is attested around 1772. This object shows the lavish life-style of officers who, for some of them at least, owned a dog, a sign of a life-style which very often contrasted greatly with that of the ordinary foot soldier.

Circa 1872  
Brass  
Acquisition 2016



**Coat which belonged to Colonel Denfert-Rochereau**

This coat was worn by Colonel Pierre Philippe Denfert-Rochereau (1823-1878) while leading the resistance of the Belfort fortress, besieged by more than 40,000 Germans. For 103 days, he continued fighting despite heavy losses. The besieged troops only surrendered on the express orders of the provisional government following the armistice of January 1871. This fierce resistance offered France the opportunity to maintain the district of Belfort in the country.

1870  
France  
Textile



## AROUND THE TWO WORLD WARS, FROM 1871 TO THE COLD WAR



**Camouflagers frieze (detail), 1916**  
by Henri Villain, known as Dréville  
(1878-1938)

Henri Villain here caricatures forty artists, gathered in 1916 in the Nancy workshop, where the camouflage section worked. Created on 14 August 1915, it included among its ranks many painters, sculptors and decorators. The artist has represented some of those who were behind the invention and implementation of French camouflage during the first global conflict. Among others can be recognised Jean-Louis Forain resting on his walking stick, Lucien-Victor Guirand de Scévola in a coat, in the centre, wearing his Croix de Guerre medal and Eugène Corbin behind the wheel of a vehicle.

1916  
Gouache and pencil on paper  
Height. 0.65 m; Width 4 m

### Welbike folding motorcycle

Nearly 4,000 Welbike folding motorcycles designed at Station IX of the Special Operations Executive (SOE) were produced between 1942 and 1945. Weighing 32 kilos, they could travel 140 km at 48 km/h thanks to their 3.7-litre petrol tank. Generally distributed to airborne troops and the commandos of the Royal Marines, they were sometimes used by allied agents parachuted into an enemy zone. This was the case of this particular bike which belonged to André Jarrot, French Speed Champion on a 500 cm<sup>3</sup> bike in 1937 and world 24-hour record holder with Georges Monneret in 1938. Agent of the BCRA in 1943 and a famous saboteur associated with Raymond Basset, he destroyed the electric high voltage substations at Le Creusot and the Gigny dam as part of the *Armada* mission.

1944  
United Kingdom  
Metal, artificial rubber, oilcloth  
Don Jarrot, 2008



### Coranic tablet

On this wooden board, a child of the Coranic school of the douar Guettara (north of the Constantine region of Algeria), has copied a part of the text of the Sura 22 of the Coran (Al-Hajj – The Pilgrimage). The practice is to delete the text as it is learned, in order to allow the tablet to be reused for other passages. When the child has remembered the whole of the Coran, the tablet is usually ornamented by the master. A convoy of military trucks, a helicopter, planes and soldiers (perhaps of the soldiers of the National Liberation Army attacking the convoy) have been paradoxically drawn, under the text, apparently in the same ink. It therefore seems that, marked by the Algerian War and the presence of French troops, this schoolboy has himself drawn, afterwards, these elements on the tablet. Whatever the truth is, the juxtaposition on the same medium of these elements of the ongoing war and of the sacred text makes this object – taken around 1958 by a soldier on operations of the 51<sup>st</sup> infantry regiment whose 3<sup>rd</sup> battalion had its command post at Grarem – a unique document which has kept its mysterious aspect.

1958  
Algeria  
Wood  
Don Meunier, 2015



The rooms in the contemporary department trace the military history of France from 1871 to 1945, covering over 3,500 m<sup>2</sup> and three levels of the Western wing of the Invalides main courtyard. The chronological itinerary offered to visitors covers over 70 years and has been designed to help contemporary generations understand the reality of the period of history marked by the First and Second World Wars. Themed sequences relating to this help to increase visitors' understanding of the various challenges involved in these conflicts, but also in the periods that preceded and followed them.

The spaces open to visitors, which were designed and produced from as early as the late 1990s and early 2000s, and inaugurated in 2000 and 2006, are characterised by their highly contemporary museum design. They feature some prestigious items such as marshals' batons or highly symbolic ceremonial weapons, French and foreign uniforms, objects from the colonial conquests and the two world wars, models, and a wide variety of individual and mass weapons.

A growing amount of space has been devoted to objects from the soldiers' everyday lives, rare traces of the physical environment of the combatants, which the museum endeavours to acquire from public auction and from private owners of objects handed down within families. Depictions of the wars also feature strongly in the rooms: paintings, photographs, posters and archive documents, the variety of which illustrates the diversity of those involved in the conflicts and the views of these conflicts, both by renowned artists and simple soldiers.



These works, objects and documents give accounts of the major battles and key figures in these wars, plus the development of strategy and tactics, the methods used and how they changed, and the soldiers' living conditions. They are explained, placed in context and made accessible to everyone via modern educational methods such as panels, archive films and animated battle plans etc.

In recent years, in addition to new acquisitions which have enriched the collection, in particular placing more emphasis on the role of the Allied armies and France's enemies, new exhibits have been completed, in particular to mark the centenary of the First World War and the story of the men who were sentenced by military courts and shot, placed in its operational and also its legal, political and human context.

Finally, the scientific team in the contemporary department has drawn on its rich collections to design and produce exhibitions such as *Algérie 1830-1962. Avec Jacques Ferrandez* and, later, *Indochine. Des territoires et des hommes 1856-1956 (Indochina. People and territories, 1856-1956)* (2013) which have tackled topics and issues currently absent from the main itinerary, whilst prefiguring future rooms that will be dedicated to the history of colonisation and decolonisation. At the same time, continuing the exploration of recent contemporary history and the history of modern times is the exhibition *Secret Wars*.

#### Uniform of the war correspondent Brigitte Friang worn during the war in Indochina

This uniform has as its basis a camouflaged canvas tracksuit of British origin (Windproof), which was modified to make it easier to wear by the addition of a zip on the upper part which normally goes over the head as well as flaps and belt loops on the trousers. With regard to the cap, it is the 2<sup>nd</sup> type of cap worn by the 8<sup>th</sup> BPC starting from operation Hironde (July 1953) on Lang Son.

This outfit belonged to Brigitte Friang (1924-2011), a member of the French Resistance and deported, she became press secretary of André Malraux from 1947 to 1951. After having passed her military parachutist test, she became the first woman war correspondent and covered the operations at Diên-Biên-Phủ where she celebrated her 30<sup>th</sup> birthday in the famous "basin".

1953  
Vietnam  
Cotton, plastic, metal, leather



#### Jouhandeau-Deslandres 75 mm mortar 1917 model

The Jouhandeau-Deslandres trench mortar, from the name of its designers, was developed during the Great War and adopted in 1917. Very light (less than 100kg), it projected 75 mm shells at a distance of 1000m at a rate of 6 shots per minute. It was mainly used for barrage attacks against newly occupied positions that were difficult to reach by the flat trajectory fire of the 37mm gun. Infantry accompanying equipment, it was especially appreciated during the counter-offensives of 1918.

1917  
Calibre: 75mm; L: 0.86m; W: 0.58m  
Steel



#### In the Valley of Ouzbîn. French soldier of the 1<sup>st</sup> infantry regiment during a stopover during a mission Eric Bouvet (born in 1961) Afghanistan, 2009

It was following the ambush of August 2008, which cost the lives of ten French soldiers, their Afghan interpreter and resulted in twenty-one of their comrades being injured, that the French forces returned to the Ouzbîn valley in June 2009. Under the eye of the photographer Eric Bouvet, the mission of securing the valley, including in these most entrenched villages, seems like an interminable walk under tension to hunt out the Taliban who this time refuse any contact.

Photographic print, on  
Durst machine, on barium paper  
H. 0.50; L 0.40 m  
© Eric Bouvet / Musée de l'Armée, Paris  
Acquisition 2012



## CHARLES DE GAULLE HISTORIAL

The Charles de Gaulle historial is an "audiovisual monument" covering 1,500 square metres, presenting the role and actions of the public figure, the leader of Free France and the founding President of the Fifth Republic, through an innovative, entirely audiovisual and interactive museum design, which immerses visitors in images of the century on which Charles de Gaulle left his mark. The centre of the experience is a multi-screen room, broadcasting a biographical, multilingual 25-minute film. The show, which combines emotion with information, doubles as a permanent exhibition, in which 20 hours of productions and archives have been condensed and offered to the public, to enable exploration of the subject of the film through an individual, interactive approach. The main stages of the itinerary are marked by audiovisual terminals which offer expert historical analysis of the period and its issues.

To facilitate this personal approach, adapted to the questions and knowledge of each visitor, the spaces in the historial are accompanied by an audioguide provided free of charge at the welcome desk, and available in eight languages. More generally, the multimedia exhibits form part of the set design based on imagery, integrating the archives into a variety of media, from interactive books to dynamic walls, touch-sensitive maps and systems, a supersized globe, etc.



The historical, the result of close collaboration between the museum and the Fondation Charles de Gaulle, also echoes, within this important place of national memory that is the Invalides, two permanent exhibition spaces that examine the figure of General de Gaulle and that of his companions in the struggle at the Musée de l'Ordre de la Libération, placed in the wider context of the history of the two world wars in the contemporary section of the Musée de l'Armée. The synergies between these complementary spaces are also illustrated in a Charles de Gaulle itinerary connecting them, accessible on the Musée de l'Armée multimedia guide.

Finally, since it opened in 2008, the historical's reputation has been guaranteed by a scientific team which, with the support of the Charles de Gaulle Foundation and university and museum partner institutions, has designed and produced temporary exhibitions directly or indirectly related to its subject. These include *De Gaulle et la France libre aux Invalides (De Gaulle and Free France at the Invalides)* (2010), organised to mark the 70<sup>th</sup> anniversary of the Appeal of 18 June 1940 and the creation of Free France; then *Long live free drawing!* *Charles de Gaulle in caricatures* (2012); and recently, *Churchill - de Gaulle* (2015), which involved all the museums, libraries and archive departments in the United Kingdom dedicated to the history of the Second World War and the role of the former British Prime Minister. All these events encourage a regular re-examination, including in an international context, of the career and actions of General de Gaulle.



## THE EXTRA ORDINARY CABINETS

Opened in December 2015, the curiosity chambers are made up of three spaces dedicated to figurines, model artillery and musical instruments, in which unexpected, rarely exhibited and often little-known pieces are shown.

The Musée de l'Armée's collection of artillery models is one of the largest in the world.

It contains around one thousand items but, although this is an exceptional number, it is the diversity, the quality of the craftsmanship and the historical value that makes them so unique.

The new museographic pathway offers visitors the chance to uncover different model categories: from honorary presents given to sovereigns as diplomatic gifts, to models that lovingly reproduce the French artillery of the 18<sup>th</sup> and 19<sup>th</sup> centuries, in particular the Gribeauval system. In addition to traditional information displays, multimedia displays offer the chance to learn more about these curious objects that blend art and technology.

Displayed alongside these unique miniature artillery pieces are around 5,000 items from the Musée de l'Armée's figurine collection, which numbers about 140,000 in total, acquired over the years, in large part thanks to donations from aficionados.

There are four main types of figurines

- ▶ so-called "card" figurines, made from stiff cardboard by and for adults, in the early 19<sup>th</sup> century
- ▶ "tin" figurines made in the second half of the 19<sup>th</sup> century
- ▶ lead figurines, originally toys for children, which our imaginations still see as the traditional "toy soldier »
- ▶ and lastly plastic soldiers, very popular in the 20<sup>th</sup> century, as they are more solid and less expensive to make.

The units represented cover a very wide range of periods, from Antiquity through to the Second World War. However, the most represented period is the First Empire, focused on the central figure of Napoleon Bonaparte. Most of the figurines will be displayed in specially reconstructed military formation.



The room of artillery models.  
© Paris, musée de l'Armée / Pascal Segrette



The room of figurines.  
© Paris, musée de l'Armée/Pascal Segrette

Lastly, the music cabinet offers a selection of instruments used in military music, which the Museum conserves with the utmost care, in a collection that takes visitors back over the history of military music, from the Revolution to the Third Republic. Most of them are wind and percussion instruments, the key instruments in military musical units. Of diverse origin, they come from French and foreign military customs which are very well illustrated by the museum's instrumental collection. Some instruments bear prestigious signatures and marks attesting to their high-quality provenance from French and German manufacturers in particular. These include Johann Leonhard III and Friedrich Ehe (Germany, brass, 18<sup>th</sup> century), Triebert et Simiot (France, woodwind, 19<sup>th</sup> century), Forveille (France, serpent, 19<sup>th</sup> century) or Adolphe Sax (France, brass, 19<sup>th</sup> century). The Museum of Music (Cité de la musique – Philharmonie de Paris) contributed to the scientific design of this space and exceptionally lent out 30 instruments from its collections for the occasion.



Music instruments room.  
© Paris, musée de l'Armée/Pascal Segrette

# 2016-2017 PROGRAMME

## EXHIBITIONS

### **SECRET WARS**

The museum's temporary exhibition rooms  
12 October 2016 - 29 January 2017

#### **Curators**

Lieutenant-Colonel Christophe Bertrand, Curator of the Contemporary Department, Musée de l'Armée  
François Lagrange, Head of Historical Research, Educational Activities and Outreach, Musée de l'Armée  
Carine Lachèvre, Assistant Curator for the Historical Charles de Gaulle, Musée de l'Armée  
Emmanuel Ranvoisy, Assistant Curator for the Contemporary Department Musée de l'Armée

Assisted by a scientific committee chaired by Olivier Forcade, University Professor at Paris IV-Sorbonne University, attached to the Ecole Doctorale 2 and the UMR Irice 8138 (Labex EHNE).  
And, for the cinematic part, Fabien Bouilly, Cinema and Audiovisual Media lecturer, University Paris Ouest Nanterre La Défense.

Against the current context and an emerging new kind of armed conflict, this exhibition shows how covert wars are one of the modes of action open to contemporary States, from a political, diplomatic and military point of view. The period covered begins with the French Second Empire, during which the first intelligence institutions were created, ending with the fall of the Soviet Union in 1991. The Second World War and the Cold War occupy an essential part of the exhibition. Although the focus is mainly on France, Great Britain, Germany, the United States and the Soviet Union are also represented.

Often seen as a fantasy world, the secret world of intelligence and clandestine action is known to the general public through fiction. Rather than ignoring this, the exhibition uses images and clichés that are part of the collective imagination to help visitors understand this essential mode of action for contemporary States. Although the objective is not to lift the veil on major affairs of espionage, the itinerary offers keys to understanding the topic, untangling reality from fiction through the use of audiovisual archives and extracts from fictional films. By contrasting light and shadow, visible and invisible, transparency and opacity, it promotes understanding of the complex reality of intelligence and clandestine action.

#### **Visit**

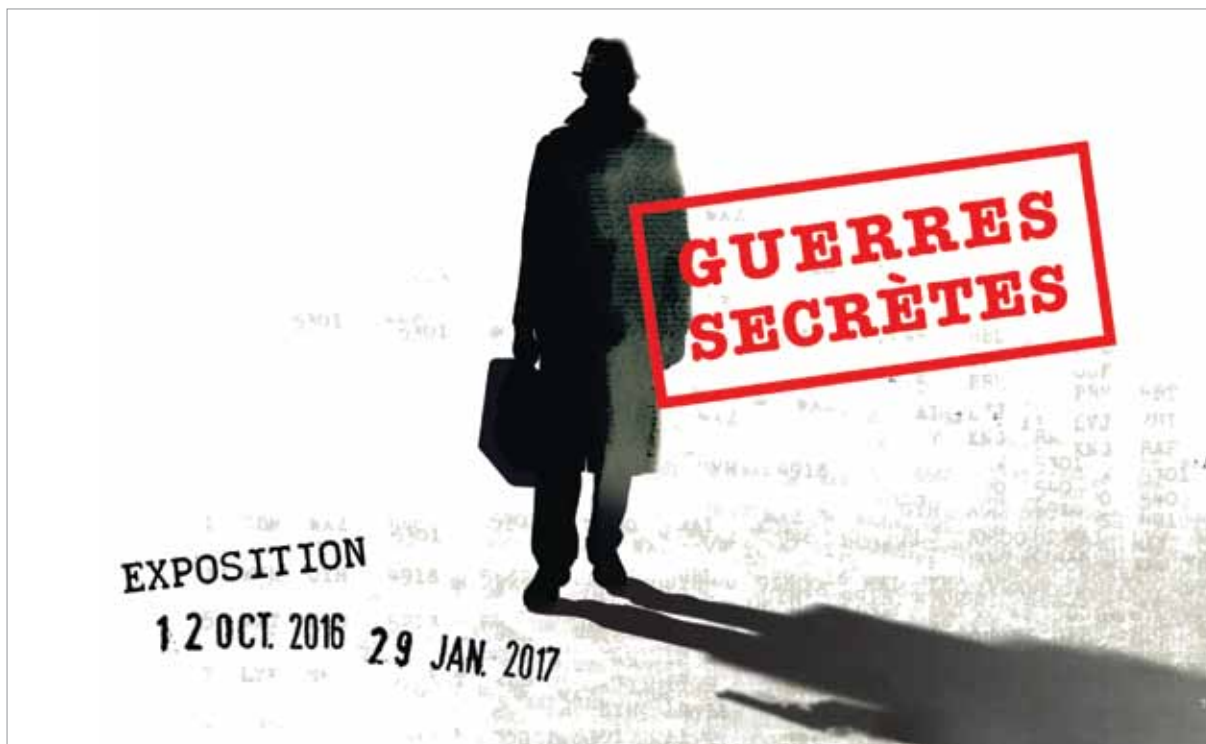
The first part presents how the secret services were created and organised, and how the role of agents and their methods was developed. Designed like a "user manual", it explains the context and conception of covert wars, acting as an intermediary instrument between open war and the diplomacy carried out by Governments. The organisation and development of the French secret services, and also the British, American and Soviet secret services, are explained by reference to the people in charge

and to iconic intelligence locations such as the CIA offices in Washington, then in Langley, Virginia; the SOE at Baker Street, the private detectives' street in London; MI6 in Vauxhall on the banks of the Thames, and so on.

It also describes the different types of agents, detailing their recruitment, training and the resources given to them to carry out their missions. Visitors will discover that unlike the image portrayed in fiction, agents do not take on numerous roles, but each has their own specialism.

The second part of the visit focuses on action, presenting the diversity of confidential, secret and clandestine operations, explaining the two main roles assigned to secret services, intelligence and counter-espionage on the one hand, and special operations, misinformation and destabilisation on the other. These operations consist in "seeing the invisible", in being invisible, in surprising the enemy without being surprised yourself, acting in the shadows, using human or technical methods: intelligence, counter espionage, sabotage, attacks, elimination operations, kidnapping, misinformation and propaganda. These are actions, which by their nature are illegal abroad, which come under a specific framework of control, sometimes accompanied by tension between the governmental order giver and the services responsible for executing the order.

The final part of the visit recalls certain operations that were revealed by the media. Very often a sign of failure, this eruption into the public sphere of the affairs and sometimes their protagonists can also cause collateral damage.



### Nearly 400 artefacts

The exhibition brings together over 400 objects and archive documents, most of which have never been shown before. It has benefited from major loans from French, British and German national and private institutions, in particular the French General Directorate for External Security (DGSE), the Combined Military Museum in the UK (Maldon, Essex), MM Park (La Wantzenau), due to open to the public in late 2016, the Defence Historical Service (Vincennes), and also the French General Directorate for Internal Security (DGSi), the National Archives (Pierrefitte-sur-Seine), the Mémorial de Caen, the British Library (London), the National Archives (Kew), the Museum in der "Runden Ecke" (Leipzig), and the Alliertennmuseum (Berlin). Many objects also come from remarkable private collections. For the fictional aspects, EON Productions (London), the historical producer of *James Bond*, the Gaumont museum (Neuilly-sur-Seine), producer of *OSS 117* by Michel Hazanavicius and Mandarin Productions, producer of the series *Au Service de la France* have exceptionally agreed to loan artefacts from their collections.

### More than 30 audiovisual and multimedia programmes

33 audiovisual and multimedia terminals punctuate the visit. Some show excerpts from films of fiction, audiovisual and sound archives, and interviews such as those with former Prime Ministers Michel Rocard, Édouard Balladur and Jean-Pierre Raffarin, as well as of the former Minister of the Interior and then Defence, Pierre Joxe; high ranking officials of the State, such as the Prefect Rémy Pautrat, former Director of the Directorate of Territorial Surveillance (DST) and General Jean Heinrich, former Director of Military Intelligence; that of Daniel Cordier, a major figure from the Resistance, Daniel Cordier, a former

member of the French Central Bureau of Intelligence and Operations (BCRA) and a Companion of the Liberation; finally that of the screenwriter, Jean-François Halin.

Others offer animations that breakdown the different types of agents, explain the intelligence networks of the Second World War, highlight the organisation of clandestine operations, etc. The production of the display which traces the development of the secret services from the end of the 19<sup>th</sup> century and that devoted to the Enigma machine, have benefited from the support of the CIC.

### Young visitors

12 presentation texts have been prepared for young visitors which explain the objects on display, a games booklet to carry out a Sherlock Holmes type investigation and fun tours.

### Partners

This exhibition is organised with the support of the General Directorate for External Security (DGSE), of the Communications and Audiovisual Production Agency of the Ministry of Defence (ECPAD) and the CIC, a major partner of the Musée de l'Armée

### Publication

Catalogue de l'exposition, coédité avec les Éditions Somogy.

### Related programmes

Cycle of films, concerts, lectures and guided tours.

## **FRANCE – GERMANY, 1870-1871. WAR, COMMUNE AND MEMORIES**

The museum's temporary exhibition rooms  
12 April - 30 July 2017

### **Curators**

Sylvie The Ray-Burimi, Chief Curator of the Department of Paintings and Sculptures, Cabinet of Drawings, Prints, Photography and the Library, Musée de l'Armée  
Mathilde Benoistel, Assistant to the Head of the Experts and Inventory Department, Musée de l'Armée  
Christophe Pommier, Assistant Curator of Artillery Department, Musée de l'Armée

Assisted by a scientific committee composed of historians and art historians, French, German and British, chaired by Professor Jean-François Chanet, Chief Education Officer of the Besançon Education Authority.

### **Theme and issues**

Understanding the Franco-German war of 1870-1871, showing how it constitutes a founding moment in the Franco-German relationship, around which the future of Europe is already being forged, is the ambition of this exhibition.

Obscured by the two world wars, this war is currently a subject about which little is known by the French and German public, and even though it was limited to two industrial powers, it has had almost unlimited effects. To offer the visitor some keys to understanding this conflict, it should be seen within a longer time frame: one beginning in 1864, which marks the beginning of the wars of German unification, until 1875 and until the so-called "War in Sight" crisis; the other beginning from the Befreiungskriege (wars of liberation, 1813-1815) and the Congress of Vienna (1815) until the Treaty of Versailles of 1919 or even later.

In addition to these three periods (1870-1871, 1864-1875 and 1813-1919), the main purpose of the exhibition is to offer the different points of view of the Germans and the French of the same events, both at the time and retrospectively. Seen as a whole in Germany, in France the war is shown as a succession of isolated episodes, where the courage of the soldiers and civilians is highlighted.

Moreover, the 1870-71 War, which for the French actors is seen as a "terrible year" revealed political issues specific to our country, in the sense that the Commune was not an "accident" but the culmination of a pre-existing process to which social tensions and the wave of patriotism stirred up by the French defeat contributed and giving it its own character. It was also at the centre of major geopolitical challenges, since it undermined the balance known up to then as the European Concert, which was based

on the preponderance of diplomacy and through it, aimed at ensuring the "Tranquillity of Europe".

The 1870-1871 War was a confrontation with a country that had been building its unity for centuries and had consolidated it despite or perhaps because of the succession of political regimes and another composition of younger States which was not yet truly formed. In this sense, it was a key moment in structuring the concept of the Nation-State. The French conceptions – especially with Renan and Fustel de Coulanges – and German of the nation – with Strauss, Mommsen and Bismarck – were forged at this time out and remain frequently cited references in relation to contemporary geopolitical issues.

The visit will end by an evocation of modern-day traces of the 1870 - 1871 War in the urban space or in the landscape, traces often disregarded or ignored such as memorials, monumental sculptures, the names of streets, squares and buildings, etc.

### **Works displayed**

The exhibition is based on a choice of nearly 300 objects, works and documents from the collections of the Musée de l'Armée, but also many other French heritage institutions, such as the Orsay Museum, the Carnavalet Museum, the Art and History Museum of Saint-Denis, the Museum of Living History of Montreuil-sous-bois... and German such as the Deutsches Historisches Museum, the Militärlhistorisches Museum in Dresden and the Bayerisches Armeemuseum.





*La route*, Alphonse Marie Deneuvre (1835-1885)  
© musée de l'Armée

### **Multimedia displays**

Putting the 1870-71 War into context and more widely that of Europe in the third quarter of the 19<sup>th</sup> century, is achieved through the many multimedia displays aimed at explaining the military operations, highlighting the geopolitical situation, recreating the chronology of events and providing new avenues to explore political and cultural history through the presentation of documents and specific works which are too numerous and large to exhibit.

### **Young visitors**

The specific visit designed for young visitors comprises 9 panels, which help explain the objects presented, a games booklet and fun visits.

### **Partners**

This exhibition is organised with the support of the CIC, a major partner of the Musée de l'Armée.

### **Publication**

Exhibition catalogue co-published with Éditions Gallimard (Subject)

### **Related programmes**

Cycle of films, concerts, lectures and guided tours.

## DOCUMENTARY EXHIBITIONS

### **LAFAYETTE, HERE WE ARE! THE UNITED STATES AND FRANCE IN THE FIRST WORLD WAR**

**Exhibition with free admission**

Galleries of the main courtyard

1 February - 9 April 2017

**Curator**

Sylvie Picolet, Historical Research, Educational Activities and Outreach, Musée de l'Armée

As part of the centenary of the Great War and the commemorative season of 2017, the Musée de l'Armée is organising a documentary exhibition on the United States and its relations with France during this major conflict. On over twenty panels, photographs, paintings, posters, monuments and historical artefacts evoke the personalities of La Fayette, Pershing and Foch, as well as the American Independence anniversary celebrated at Les Invalides, the representation of *Sammies* by the painters and the shipment of troops and equipment.

To produce this exhibition, the Musée de l'Armée has drawn on its own documentary resources and collections and has collaborated with several partner institutions, in particular the Communications and Audiovisual Production Agency of the Ministry of Defence (ECPAD) and the Contemporary International Documentation Library of the University of Paris Ouest Nanterre La Défense (BDIC).

### **ANIMALS IN WAR**

**Exhibition with free admission**

Galleries of the main courtyard

2 August - 9 October 2017

**Curator**

Sylvie Picolet, Historical Research, Educational Activities and Outreach, Musée de l'Armée

Since Antiquity, the place of animals in fighting wars and in the realm of combat is an obvious normal element for the combatants. Recent academic work but also literary and film fiction have shown that this phenomenon continued a long time after the industrial revolution.

The exhibition concentrates on showing animals as active participants in wars, as companions of those who are fighting, but also as an inexhaustible resource for the combatants clothes, their weapons and their equipment, until relatively recent times, unthinkable without the use of organic materials: leather, wool, horn, etc.. It also highlights the role of animals in heraldry and symbols as in the military vocabulary and encourages visitors to find countless examples of them in the Musée de l'Armée's collections and the décor of the Hôtel des Invalides.

## EXHIBITION HOSTED OUTSIDE

### **UNKNOWN SOLDIERS**

**Exhibition organised by  
the Centre des Monuments Nationaux  
and the Musée de l'Armée**

Arc de Triomphe

24 November 2014 - 31 January 2018

**Curator**

Jordan Gaspin, responsible for documentary studies in the Contemporary Department, Musée de l'Armée

Since November 2014, in the Palmes room of the Arc de Triomphe the monumental photographs of 18 "Unknown Soldiers" have been presented, produced by the artist Antoine Schneck. Offering a different view of the Great War, they represent, on a black background, a selection of uniforms worn by soldiers of some of the countries involved in this conflict and preserved in the Musée de l'Armée.

Nine nationalities are represented: French soldiers are presented alongside Germans, Belgians, British, Italians, Australians, Russians, New Zealanders and Americans.

By multiplying the viewpoints, Antoine Schneck produces an image of an object as the human eye sees it, rather than as it is. Freed from any artifice of presentation, the uniform thus invites the spectator to imagine the "Unknown Soldiers".



Photograph of a uniform of an infantry soldier of the 60<sup>th</sup> regiment (France, 1917), for the exhibitions *Unknown Soldiers*, at the Arc de Triomphe  
© Antoine Schneck

## CONCERTS AND EVENTS

### MUSICAL SEASON

Saint-Louis cathedral  
Turenne room  
30 September 2016 - 16 June 2017

The musical season explores new horizons for its new programme of 50 concerts, while remaining faithful to the tradition of the building, marked among other things by the creation of *the Great Mass of the Dead* by Hector Berlioz in 1837.

The two autumn and spring exhibitions are accompanied by a cycle of eight concerts for *Secret Wars*, on the theme of espionage and the Cold War, and by twelve others for *France-Germany*, which evoke in music the complexity of the relations between the two countries.

In February, the large wind family will be on the bill for the *Winter Winds* festival: from baroque music with Sigiswald Kuijken, the Petite Bande and the Madeuf brothers, to the jazz-style repertoire with Paul Meyer, from the trumpet of the young Lucienne Renaudin-Vary to the legendary clarinet of Michel Portal, all styles and all generations will perform at Les Invalides.

Within the Centenary cycle, four major concerts evoke the Great War and the year of great suffering of 1916, with the support of the Centenary Mission.

### OPEN-AIR OPERA

**An event organised  
by Moma Culture in partnership  
with the museum**  
The main courtyard  
6 - 10 September 2016

Open-air Opera this year is staging *La Bohème* by Giacomo Puccini, set in the Bohemian Paris of the 19<sup>th</sup> century, with the story of a doomed love affair between Rodolfo, Poet, a dreamer and Mimi, suffering from consumption. Composed in four acts, the work depicts disease and separation, but also the vitality of youth.

Stage production is by Jacques Attali and the musical direction has been entrusted to Patrick Souillot who directs the Music Booking Orchestra, with Anne Gravois as the leader of the orchestra. The famous author of comic strips Enki Bilal has designed the costumes and the sets of the show.

As for the cycle devoted to the *Winners of the Classical Music Awards*, thanks to the links forged for thirteen years already with the CIC, it will reveal the most talented young musicians, the programme with soloists and orchestras from Toulouse, Auvergne, Picardy and Lorraine now also allowing these musical ensembles to perform in Paris. These concerts will all be broadcast live on Radio Classique that has chosen to strengthen its partnership with the Musée de l'Armée.

Finally, even though their career has only just begun, the young musicians at the end of their studies at the Conservatoire de Paris will be at Les Invalides for their *Premières Armes* or *début performances*, with the assistance and support of the Safran Foundation for Music.



Concert in the cathedral Saint-Louis  
© musée de l'Armée / Pascal Segrette

### EUROPEAN HERITAGE DAYS

17 - 18 September 2016

The European Heritage Days are an opportunity for the Musée de l'Armée to reveal the richness of its collections, its specialists and know-how through free activities for the general public. In 2016, the theme chosen of *Heritage and Citizenship*, strongly echoes current affairs but also the missions of the museum, a history museum attentive to the links between the nation and the army which is, in varying circumstances over the ages, the defender and the direct emanation of it.

On the programme are many guided tours including places usually closed to the public; a mixed itinerary regarding Marshal Foch in partnership with the Prefecture of the Ile-de-France Region and the hôtel de Noirmoutier; a presentation of the activities of the museum's restoration workshops and demonstrations of objects. Several partners are joining this event giving it an unprecedented breadth, such as the ECPAD, the OPPIC, the ONACVG and the APPHM.

## SAINT BARBARA WEEKEND

### Event with free admission

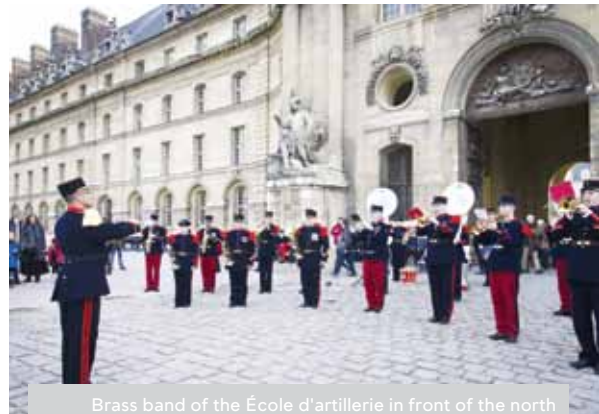
The main courtyard  
10 and 11 December 2016

On the occasion of St Barbara's day, patron saint of artillerymen (celebrated on 4 December), the Musée de l'Armée is displaying its collections of ancient artillery and retraces five centuries of military history from the Middle Ages to today.

Dynamic demonstrations of emblematic artillery equipment such as the mediaeval catapult, the hippomobile cannon of the Gribeauval system and the legendary 75mm gun of the Great War will be carried out by artillerymen in period uniforms. Finally, the presentation of a CAESAR gun and air defence equipment like the MISTRAL system and its PAMELA platform show the work of today's artillery forces. These changes are made to the sound of the Artillery band, with over fifty musicians and an exceptional repertoire.

The 2016 edition of the festival of St Barbara has as its theme the artillery of the Great War and focuses more particularly on that of the "hyperbattle" of Verdun, the subject of a recent exhibition of the museum.

This unique event is being organised in collaboration with the Draguignan Artillery College.



Brass band of the École d'artillerie in front of the north façade of the Hôtel des Invalides.

© musée de l'Armée  
Anne-Sylvaine Marre-Noël

## A NIGHT AT LES INVALIDES

### An event organised by Amaclio in partnership with the museum

The main courtyard  
End of June - End of August 2017

From the banks of the River Seine to the shimmering frills of the Belle Époque, from the cannonade marking the death of the king to the thunder of the war of 1914, 2000 years of history of France and Paris will delight visitors throughout the summer in the main courtyard of the Hôtel des Invalides.

Thanks to sound effects, the voices of the four narrators Céline Duhamel, André Dussolier, Jean Piat and Jacques Roehrich, and to the projection of 180-degree 3D images on more than 250 metres of facades, the corridors, dormer windows and stones of the main courtyard will come alive in perfect synchronisation to tell the finest hours of the monument and the history of France.



Façade of the main courtyard  
© Anne-Sylvaine Marre-Noël

# SERVICES

## VENUE HIRE

In the heart of Paris, in the prestigious Hôtel national des Invalides, the Musée de l'Armée offers a great choice of reception areas. Of a size and character that are varied, they lend themselves just as much to business meetings as moments of conviviality and relaxation where all types of events can be organised: cocktail parties, lunches, dinners, press conferences, seminars, product launches, concerts, etc.

Combining a visit of the museum collections, of the church of the Dôme, a temporary exhibition or being shown round places at Les Invalides that are usually closed and unknown about by the public, is an original way to offer one's guests a unique experience steeped in history.

@ [locations@musee-armee.fr](mailto:locations@musee-armee.fr)



The Turenne room, laid out for a banquet  
© Paris, musée de l'Armée/DR



Shooting of a documentary.  
© Paris, musée de l'Armée/Pascal Segrette

## FILMING AND PHOTO SHOTS

The richness of the museum's collections, the prestigious architecture of the Hôtel des Invalides and the history to which they bear witness are a fantastic setting and an important source of information for filming documentaries and reports. According to the subjects, the services of the curators, experts and specialists of the various different departments of the museum can be requested to contribute their insight.

All professional photo shots of the collections of the museum and its programme or taking place within the areas that it manages, are subject to prior authorisation from the communication unit.

@ [communication@musee-armee.fr](mailto:communication@musee-armee.fr)

# PRACTICAL INFORMATION

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## Musée de l'Armée

Hôtel des Invalides  
129 rue de Grenelle, Paris 7<sup>e</sup>  
01 44 42 38 77

[musee-armee.fr](http://musee-armee.fr)



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You Tube

[youtube.com](https://www.youtube.com/MuseeArmeInvalides)  
/MuseeArmeInvalides



[app store](https://apps.apple.com/fr/app/musee-armee/id1444444444)  
museearmee\_invalides



[google play](https://play.google.com/store/apps/details?id=com.musee.armee)  
MuseeArmeInvalides

## Opening times

The museum is open everyday except  
1 January, 1 May and 25 December

- ▶ 10am to 6pm from 1 April to 31 October
- ▶ 10am to 5pm from 1 November to 31 March
- ▶ Open on Tuesday evenings until 9pm,  
from April to September

The Charles de Gaulle Historial is closed on Mondays

## Tickets

- ▶ Permanent collections: 11 euros
- ▶ Temporary exhibitions: 8,50 euros
- ▶ Permanent collections and temporary  
exhibition: 12 euros
- ▶ Free under 18

## Guided tours

- ▶ Workshops, families, schools and students:  
[jeunes@musee-armee.fr](mailto:jeunes@musee-armee.fr)
- ▶ Adults:  
[benedicte@cultural.fr](mailto:benedicte@cultural.fr)
- ▶ European Heritage Days:  
[histoire@musee-armee.fr](mailto:histoire@musee-armee.fr)

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